

CLASSICAL AND EARLY ROMANTIC SOLO HORN REPERTOIRE:  
A HISTORICALLY INFORMED GUIDE FOR MODERN PERFORMERS

by

Kevin A. Miescke

Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
December 2016

Accepted by the faculty of the  
Indiana University Jacobs School of Music,  
in partial fulfillment of the requirements for the degree  
Doctor of Music

Doctoral Committee

---

Richard Seraphinoff, Research Director

---

Jeffrey Nelsen, Chair

---

Dale Clevenger

---

Halina Goldberg

October 29, 2016

Copyright © 2016

Kevin Miescke

## **Acknowledgements**

I could not have completed this project without the support from so many people. First, I offer my deepest thanks to Jeff Nelsen, my teacher, mentor, and friend. His instruction has helped me progress in so many ways, and I cannot measure the musical, professional, and personal growth I've experienced in the time spent working with him. To Mr. Rick Seraphinoff, thank you for the guidance, expertise, and for the long discussions in your workshop on horn history, recordings, musical style, and red wine. To Mr. Dale Clevenger, my thanks for the invaluable knowledge and musical experience you have shared with me. It is a great honor to have spent time in your presence over the last few years. And of course, to my wonderful wife, Rose: Thank you for your patience, support, love, intelligence, and immense skill in grammar and sentence structure. I could not have done this without you.

Lastly, I would be remiss not to offer a word of thanks to Indiana University. I have greatly enjoyed my time spent within these walls, and look forward to the future awaiting me thanks in large part to the fantastic education I received here.



## Table of Contents

Acknowledgements.....	iv
Table of Contents.....	v
List of Examples .....	vi
List of Figures .....	viii
Introduction.....	1
Chapter 1 : The History and Mechanics of the Natural Horn .....	3
Chapter 2 : Some Performance Practice Considerations .....	16
Chapter 3 : Applying Techniques in the Classical and Early Romantic Repertoire .....	37
Conclusion .....	52
Bibliography .....	54

## List of Examples

Example 1.1 Hampl D Major Concerto, 2nd Movement.....	8
Example 3.1 Mozart Concerto, mm. 27-39, stopped notes in first phrase.....	38
Example 3.2 Mozart Concerto, mm. 40-64, exposition excerpt .....	38
Example 3.3 Mozart Concerto, mm. 86-87, Bb accentuation.....	39
Example 3.4 Beethoven Sonata, mm. 1-18, C# and D# accentuation .....	40
Example 3.5 Beethoven Sonata, mm. 1-18, hand technique in <i>PP</i> .....	40
Example 3.6 Beethoven Sonata, m. 141, articulation of slurred notes I.....	41
Example 3.7 Beethoven Sonata, mm. 171-172, articulation of slurred notes II.....	41
Example 3.8 Beethoven Sonata, mm. 133-134, natural slur.....	41
Example 3.9 Beethoven Sonata, mm. 58-69, pairs of slurred quarter-notes .....	42
Example 3.10 Beethoven Sonata, m. 23, scalar slurred pairs.....	43
Example 3.11 Beethoven Sonata, mm. 121-124, slurred groups of four notes .....	43
Example 3.12 Mozart Concerto, mm. 132-135, slurred eighth-note pairs .....	43
Example 3.13 Mozart Concerto, mm. 55-57, sequential slurred pairs .....	44
Example 3.14 Beethoven Sonata, mm. 15-16, D# in slurred pair .....	45
Example 3.15 Beethoven Sonata, m. 38, accentuation of F# .....	45
Example 3.16 Beethoven Sonata, mm. 58-63, accentuation of low F#.....	45
Example 3.17 Mozart Concerto, mm. 87-90, accentuation of Eb and C#.....	46
Example 3.18 Beethoven Sonata, mm. 12-14, leaps in preparatory material I.....	47
Example 3.19 Beethoven Sonata, mm. 117-120, leaps in preparatory material II .....	47
Example 3.20 Beethoven Sonata, m. 43, large leaps .....	47
Example 3.21 Beethoven Sonata, mm. 96-101, <i>sforzandos</i> with octave leaps.....	48

Example 3.22 Beethoven Sonata, mm. 108-112, sequential octave leaps .....	48
Example 3.23 Mozart Concerto, mm. 85-87, octave leap .....	49
Example 3.24 Mozart Concerto, mm. 35-36, appoggiatura before the beat.....	49
Example 3.25 Mozart Concerto, mm. 46-47.....	50
Example 3.26 Mozart Concerto for Horn and Orchestra, K. 447, mm. 67-69, cadential trill.....	51

## List of Figures

Figure 1 Brass helical horn with twelve coils .....	3
Figure 2 Cor-de-chasse by Cretien, Paris, C. 1720. ( <i>W.F.H. Blandford and Eric Halfpenny</i> ).....	4
Figure 3 Ochesterhorn by Nichodemus Pechert, Markt Gaunersdorf, c. 1785. ( <i>Kunsthistorisches Museum, Vienna</i> ).....	6
Figure 4 Inventionshorn by C. Lobeit, Prauge (?), c. 1785. ( <i>Boston Museum</i> ) .....	7
Figure 5 The harmonic series.....	9
Figure 6 Labeled picture of Thenar and Hypothenar muscle groups in the right hand ....	11
Figure 7 Chart showing approximate hand positions .....	13
Figure 8 Metrical accentuation, Mozart <i>Treasie</i> , XII, §9 .....	17
Figure 9 Phrasing accentuation, Türk, <i>School of Clavier Playing</i> , XI, §14 .....	19
Figure 10 Emphasis on slurred groups, Türk, <i>School of Clavier Playing</i> , VI, §38 .....	20
Figure 11 Accentuation of length, Mozart, <i>Treatise</i> , XII, §8 .....	22
Figure 12 Accentuation of leaps, Mozart, <i>Treatise</i> , XII, §13 .....	22
Figure 13 Mozart, <i>Treatise</i> , IV, §23 .....	23
Figure 14 Relating speech to music using (a) period, (b) colon, (c) comma, (d) caesura, Türk, VI, §23.....	24
Figure 15 Türk, VI, §25 .....	25
Figure 16 Appoggiaturas as written, Quantz VIII, §7 .....	26
Figure 17 Appoggiaturas as instructed to be performed, Quantz VIII, §7 .....	26
Figure 18 Examples of appoggiaturas Türk, 3, §16.....	27
Figure 19 Passing appoggiatura as notated, Quantz, VIII, §6 .....	27

Figure 20 Passing appoggiatura as played, Quantz, VIII, §6.....	28
Figure 21 Appoggiaturas before the beat, Türk, <i>School of Clavier Playing</i> , 3, §21.....	28
Figure 22 Appoggiatura placement before dotted notes Türk, <i>School of Clavier Playing</i> , 3, §21.....	28
Figure 23 Emphasis of appoggiatura, Türk, <i>School of Clavier Playing</i> , 3, §9 .....	29
Figure 24 Trill speed Türk, 246 .....	30
Figure 25 Examples of trill terminations, Türk, IV, §37 .....	31
Figure 26 Sample cadenzas, Quantz, XV, §11 .....	33

## Introduction

The classical and early romantic solo horn repertoire provides a rich collection for modern horn players to enjoy and explore. To truly appreciate and perform this repertoire, modern hornists should understand the instrument for which it was written along with the style of individual composers. From a humble beginning, the use of the horn in orchestral, chamber, operatic, and solo repertoire increased dramatically in the 18<sup>th</sup> century, and part of this upward trajectory can be linked to the steady increase in natural horn technique through this period. By the second half of the 1900's, right hand technique grew to a staggering level, giving composers the opportunity to write increasingly complicated music for the horn. As a result, we are left with a substantial library of works from such composers as Nikolaus von Krufft, Franz Danzi, Joseph and Michael Haydn, Louis-François Dauprat, Giovanni Punto, Ferdinand Ries, and Antonio Rosetti. Perhaps the most revered composers from this era are Wolfgang Amadeus Mozart and Ludwig von Beethoven whose works for horn are frequently performed. Two quintessential works by these composers will be the main focus for the following paper, specifically Mozart's *Concerto in Eb for Horn and Orchestra, K. 447* and Beethoven's *Sonata for Horn and Piano, Op. 17*.

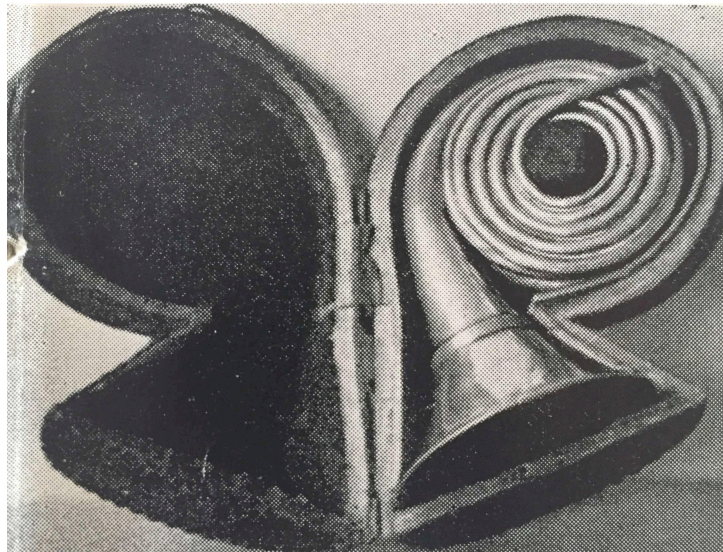
As a performer of both modern and historical instruments, I have experienced a wide variety of stylistic and musical approaches to the performance of these two cornerstones of the repertoire. Through the following text, I hope to offer a methodology for the modern horn player wishing to perform this repertoire in a way cohesive with the stylistic and musical interpretation understood by the composers who created it. This will be achieved first through an examination of the techniques of playing the natural horn,

and the unique auditory character that resulted from these techniques. Second, information from the literature concerning performance practices of the classical and early romantic eras will be used to provide a basis of musical understanding, specifically dealing with the examples that can be applied to the works in question. Finally, once a base understanding of these two categories has been achieved, I will highlight specific musical applications of these concepts in the first movement of Mozart's concerto for horn, and the first movement of Beethoven's sonata.

There is a growing specialization for horn players in historically informed performance on period instruments, as evident from ensembles such as the Philharmonia Baroque Orchestra, Handel and Haydn Society, and others. However, an understanding of natural horn technique is not limited to period performers. Such an understanding can also enhance the musical interpretations of modern horn players: The technical knowledge of the natural horn, as well as a stylistic understanding of its repertoire, can elevate a modern hornist's performance. It can be a daunting task for a modern horn player to comprehend the stylistic complexities of the music of Mozart and Beethoven, but through the following study, these complexities will be deconstructed into more easily understandable components.

# **Chapter 1: THE HISTORY AND MECHANICS OF THE NATURAL HORN**

When the first horns began to appear in orchestras in the early eighteenth century, composers were faced with limited flexibility concerning the collection of pitches the hornist could offer. Having recently ventured into the orchestral setting from the outdoor engagements of hunting, and military usage, the unchangeable length of these instruments limited the possibilities of their musical contribution. The different fixed-pitch horns at this time included the cor-de-chase, the Parforce-Jagdhorn, the helical horn (pictured below), and many other variations. Some of the main differences between these instruments included the length of the instrument which determined the pitch, the number of wraps used to construct the horn, and the diameter and shape of the bell.



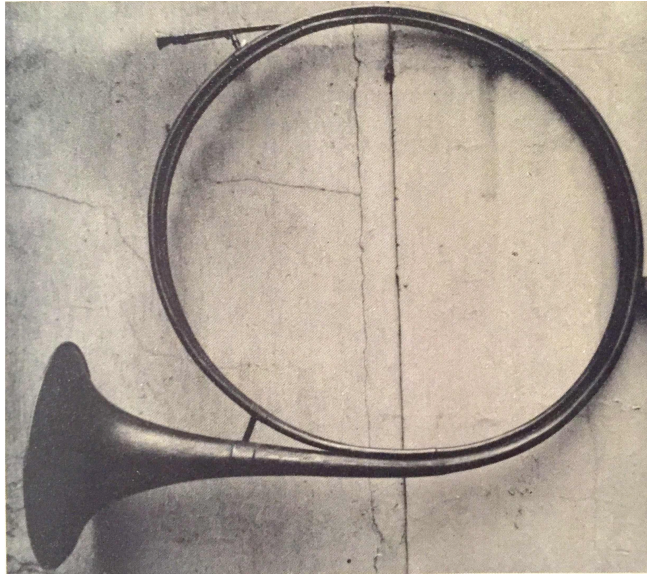
**Figure 1 Brass helical horn with twelve coils<sup>1</sup>**

---

<sup>1</sup> Reginald Morley-Pegge, *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique* (London: Ernest Benn, 1973), 16.



Two-loop horns, such as the cor-de-chasse and the Parforce-Jagdhorn, soon became the more popular styles making the helical horn less common, although the helical models continued to be made through the eighteenth and nineteenth centuries.



**Figure 2 Cor-de-chasse by Cretien, Paris, C. 1720. (*W.F.H. Blandford and Eric Halfpenny*)<sup>2</sup>**

These horns had their niche, but the demands of the orchestra soon required a large leap in functionality and, as a result, the construction craftsmanship.

One of the most significant developments for the horn was thanks to the efforts of the Leichnambschneider brothers. Michael and Johannes Leichnambschneider were born in Osterberg, in what is now Bavaria, in 1676 and 1679 respectively. A relative of theirs, Johann Leichnambschneider who was working in Vienna as a copper engraver possibly arranged for them to move to the area to learn the trade of building trumpets.<sup>3</sup> According to Fitzpatrick's research, it is very likely that the brothers completed their apprenticeship

---

<sup>2</sup> Horace Fitzpatrick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680 to 1830*, (London: Oxford University Press, 1970), 34.

<sup>3</sup> *Ibid.*, 27

in Vienna with the renowned trumpet-maker Hanns Geyer.<sup>4</sup> An important difference between the cor-de-chasse and the Viennese Waldhörner made by the Leichnambschneider brothers was in the shape of the bell. In the Waldhörner, the throat of the bell expands more evenly from the last stay, creating a wider bell that gives the instrument a noticeably darker sound when compared to the narrower flair of the cor-de-chasse. This darker sound quality would become more pronounced as the Viennese horn continued to develop, and the modern preference for horns to have a darker tone color can be traced to this pivotal moment in the instrument's evolution.<sup>5</sup>

The popular consensus concerning the development of crooks is that the first system of interchangeable crooks was created in Vienna in the first years of the eighteenth century.<sup>6</sup> Fitzpatrick sites a bill from 1703 that includes "1 pair of great new Hunting-Horns (Jägerhorn), 4 new double crooks (Krumbögen), 4 new shanks (listed as Stikel or Stücklein: tuning shanks), 2 new mouthpieces, and 1 case."<sup>7</sup> This is the earliest known bill indicating crooks being made for a specific new set of horns, and because it includes only one case, there can be little doubt that this whole invoice was describing a full set of two complete orchestral horns. Even though crooked horns and fixed-pitch horns were being used at this time, it is likely that Michael Leichnambschneider is responsible for the creation of the orchestral horn. The first system of interchangeable crooks was used by inserting the crooks into the mouthpiece end. This system included two types of tubing: a master crook that could take the mouthpiece, and couplers that were inserted between the master crook and the horn to increase the length. This terminal

---

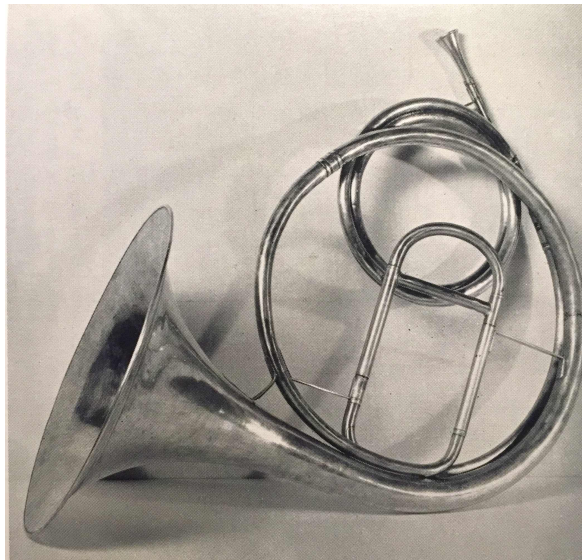
<sup>4</sup> Fitzpatrick, 28

<sup>5</sup> Ibid., 30

<sup>6</sup> Ibid., 32

<sup>7</sup> Ibid., 30

crook system was very successful, but Morley-Pegg discusses an important issue that was also noticed by certain players at the time, including Joseph Hampl.<sup>8</sup> When the player was asked to play in a lower transposition, like C horn or Bb basso, the space between the mouthpiece and the player's left hand got progressively further apart, which could create an awkward playing position once hand stopping was becoming more prevalent. When Hampl began refining the use of the right hand, he found it difficult to maintain a consistent right hand technique with the constant changing of distance from the mouthpiece to the bell. An *orchesterhorn* featuring this crook design can be seen below.



**Figure 3 Ochesterhorn by Nichodemus Pechert, Markt Gaunersdorf, c. 1785.  
(Kunsthistorisches Museum, Vienna)<sup>9</sup>**

Hampl, with the help of Johann Werner, began redesigning the crook system that would eventually lead him to the design of the Invensionhorn.<sup>10</sup> This instrument placed the

---

<sup>8</sup> Morley-Pegge, 20.

<sup>9</sup> Fitzpatrick, 38.

<sup>10</sup> Thomas Hiebert, "Virtuosity, Experimentation, and Innovation in Horn Writing From Early 18th-Century Dresden," *Historic Brass Society Journal* 4 (1992), 122.

crooks in the center of the horn, maintaining a fixed shape to the horn no matter what crook was being used.



**Figure 4 Inventionshorn by C. Lobeit, Prauge (?), c. 1785. (*Boston Museum*)<sup>11</sup>**

The shape of the *Inventionshorn*, and the consistency of the overall playing position it offered, could very well have contributed to the advancement of hand stopping from this era.

#### *The history of hand-stopping*

When discussing the history and development of right hand technique, it is nearly impossible to do so in a complete manner without mentioning the name Joseph Hampl. However, despite his crucial part in the growth and development of hand-stopping, the idea that he was responsible for the complete invention of the technique around 1770 is a common misconception. Fitzpatrick provides extensive research and several musical examples that support the idea that hand stopping was around in some form before the

---

<sup>11</sup> Fitzpatrick, 38.

year 1770. The Breitkopf catalog provides backing for this idea by listing a horn concerto by Hampl in the 1764 catalog, and two additional concertos in 1769. These pieces required the use of hand-stopping in many sections, in part because of Rasmussen's theory that these pieces are possibly the first concertos of the second-horn genre.<sup>12</sup> Of these three pieces, Fitzpatrick argues the compositional time frame of the D Major Concerto written by Hampl as somewhere between 1750 and 1760. While much of the concerto is comprised of technical passagework, the thirty-second note descending scale in example 1.1 provides a particularly convincing argument for the application of hand-stopping.



### **Example 1.1 Hampl D Major Concerto, 2nd Movement<sup>13</sup>**

In the descending scale, the B, A, and F# in the staff require changing the shape of the right hand to play them in tune, as well as the D, B, and A below the staff. This level of right hand technical ability changed the developmental trajectory of the horn and horn playing forever. The right hand was now a permanent fixture inside the bell, darkening the sound and creating a new concept for what a horn should sound like, a trend that continues in a majority of modern horn schools. Hampl also helped foster the idea of a horn as a solo instrument, and laid the groundwork for the subsequent generations of horn

---

<sup>12</sup> Fitzpatrick, 86.

<sup>13</sup> Fitzpatrick, 87.

virtuosos like Punto and Leutgeb. Although it has been shown that Hampl did not single-handedly create the technique of hand-stopping, it can not be argued that he solidified the technique both musically and on paper. Fitzpatrick sums up Hampl's contribution quite succinctly with the following statement:

Thus Hampl, in light of his revision of the whole art of horn-playing, stands astride the line dividing the two periods. One of the last virtuosi and teachers of the Baroque, he paved the way by his mechanical and pedagogical reforms for the great hand-horn virtuosi of Mozart's day. In this sense he was at once the last great figure of the second generation and the first major figure of the third.<sup>14</sup>

#### *Natural Horn Technique*

To begin a discussion of natural horn technique, the logical starting point is the harmonic series, the collection of pitches that form the basis for all brass instruments, or in a broader sense, any instrument that can be classified as a lip-vibrated aerophone.



**Figure 5 The harmonic series**

The intonation tendencies for each of these notes can change based on the style of construction of any given model of horn, but there are commonalities that can be expected. The notes that are the most out of tune on a natural horn are the Bb in the staff,

---

<sup>14</sup> Fitzpatrick, 89.

F# at the top of the staff, and Ab and Bb above the staff.<sup>15</sup> Other notable tuning challenges can be found with the E located at the top and bottom of the staff, which are typically flat, and the D near the top of the staff, which is sharp. These challenges could have contributed to the experimentation of the use of the right hand in the bell, leading to early hand-stopping by the second decade of the eighteenth century, a possibility argued by Hiebert.<sup>16</sup>

Although the relationship between the notes in the harmonic series remains the same, the length of the instrument changes the fundamental pitch, therefore changing every note in the rest of the series. For example, the length of the Bb basso horn is eighteen feet long, making the fundamental pitch a concert Bb and consequently changing the pitch of every other note in that instrument's harmonic series. This is also why music written for natural horn most often appears without a key signature. The player would use the proper length instrument to produce the most logical collection of pitches required for the key asked by the composer, and read the music accordingly. It is for this reason the crook system was invented, removing the need for players to carry multiple instruments in order to play in the various keys needed for a concert.

The shape and use of the right hand is the cornerstone of the modern concept of natural horn technique. In his extensive horn method, Dauprat describes the right hand position as such:

To shape the hand before placing it into the bell, the four fingers are  
brought together and pressed lightly against each other, the top of the hand

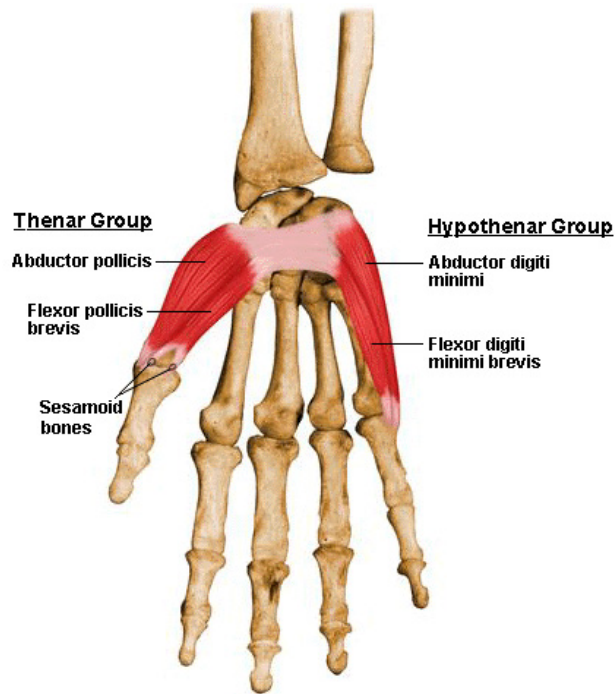
---

<sup>15</sup> John Ericson, "The Natural Horn and Its Technique," accessed March 6th, 2016, [www.public.asu.edu/~jqerics/natural\\_horn.html](http://www.public.asu.edu/~jqerics/natural_horn.html).

<sup>16</sup> Thomas Hiebert, "Virtuosity, Experimentation, and Innovation in Horn Writing From Early 18th-century Dresden," *Historic Brass Society Journal* 4 (1992), 122-123.

is rounded, the palm is cupped, the thenar and hypothenar are brought toward each other, and the thumb, making a backward motion, is bent at its first joint, to rest at the base of the index finger.<sup>17</sup>

To help understand this instruction, an image of the specified muscles can be found below in figure 1.4.



**Figure 6 Labeled picture of Thenar and Hypothenar muscle groups in the right hand<sup>18</sup>**

Hopefully this diagram helps clarify Dauprat's instructions, but for the modern horn player, a discussion of right hand position will most certainly have occurred with any and all private teachers they have worked with through this point in their development. In a

---

<sup>17</sup> Louis François Dauprat, *Method for Cor Alto and Cor Basse: Complete English Translation of the First Edition Published by Zetter, Paris, Ca. 1824: Music Reproduced In Facsimile*, edited by Viola Roth, (Bloomington, Indiana: Birdalone Music, 1994), 20.

<sup>18</sup> "Musculoskeletal Atlas: Thenar and Hypothenar Muscles," *University of Washington*, accessed January 28, 2015, <http://depts.washington.edu/msatlas/122.html>



majority of cases, the modern concept of right hand shape and placement will serve the instructions to come in the third chapter.

After the discussion of the proper shape of the right hand, Dauprat goes on to discuss the importance of trying to match, as much as possible, the sounds of open and stopped notes. To achieve this, Dauprat instructs not to let the open notes sound too bright, but only open the hand enough that they will be in tune.<sup>19</sup> Dauprat admits that this goal is not always possible, considering those notes that naturally sit flat and must be adjusted by opening the hand, such as the Bb in the staff, and the E located at both the top and bottom of the staff. Dauprat offers the following guidance to composers and performers alike about the treatment of the written Bb, and how to play that note in tune:

The Bb is in tune only as the fourth note in the subdominant scale or as the dissonance of a diminished fifth, minor seventh, or diminished seventh. In all other contexts it sounds too low, and must be used only in a forte. The player is advised that opening the bell wider and tightening the lips are means by which one raises the pitch.<sup>20</sup>

In section one of his method, Dauprat points out that each player's experience with stopped notes will be different, and will require some trial and error, as well as "listening acutely, getting a feel for the instrument in general and discovering the characteristics of each crook in particular."<sup>21</sup> Humphries offers the following chart showing approximate hand positions for three-and-a-half octaves on the Eb crook.

---

<sup>19</sup> Dauprat, 21.

<sup>20</sup> Dauprat, 3, II, §10.

<sup>21</sup> John Humphries, *The Early Horn: A Practical Guide* (Cambridge: Cambridge University Press, 2000), 59.

Octave 1: ↓ Octave 2: ↓

Octave 3: ↓ Octave 4: ↓

Key:

- O = Open
- F = Fully stopped
- W = Wide open
- W/F = Either wide open or fully stopped
- I = Impractical
- 1/2 = Half stopped
- 3/4 = Three-quarters stopped

N.B. Notes given in bass clef use old notation i.e. they sound a fourth above their written pitch. Although this convention seems illogical, and had critics as early as 1830 when London's Harmonicon magazine published a letter from "H.C." on the subject, it is still widely used today.

**Figure 7 Chart showing approximate hand positions<sup>22</sup>**

As Humphries clearly states, this chart offers only approximations. All students of the natural horn must develop their sense of how each of these stopped notes feel and respond on each of the various crooks. It is only then they can achieve as close to a uniform sound as is attainable between the different percentages of right hand stopping, and the open notes. Again the advice of Dauprat offers excellent tutelage, explaining that instead of trying to adjust the flow of air to compensate between natural and factitious notes, one should rely more on the hand in the bell and must not open so far on natural notes that they sound too bright.<sup>23</sup> Despite the best efforts of the most accomplished natural horn virtuoso, there will always be a difference in sound between what Dauprat

<sup>22</sup> Humphries, 60.

<sup>23</sup> Dauprat, I, 13, §21.

calls natural and factitious notes. These unique changes in color and timbre provide a distinctive sound that only the natural horn can achieve, and will serve as the basis for some of the arguments presented in the third chapter of this document.

### *Articulation*

When the natural horn player is faced with a slur that occurs on the same harmonic, to avoid a glissando between the two notes the player must add some amount of articulation to provide two distinct, clear pitches. In Paul Austin's book concerning natural horn technique for modern horn players, he describes this technique in detail.

Articulation on the natural horn is quite different from articulation on the valve horn. On the natural horn, legato tonguing is incorporated whenever slurs include altered notes so that the in-between notes are not sounded.

For example, when slurring from a closed third-line "B" to an open third-space "C," the natural horn player coordinates a quick right-hand motion with a light tonguing motion."<sup>24</sup>

This articulation technique is crucial for the natural horn player to provide clean, clear slurs, and for modern horn players, an understanding of this technique can help provide a deeper understanding of historically informed articulation decisions. Austin goes on to mention the importance of this concept in relation to modern editorial markings of Baroque and Classical repertoire. Some editions may not represent the original intentions of the composer in regards to articulations, and whenever possible it is strongly encouraged to use original sources or critical editions. If these are not available, listening

---

<sup>24</sup> Paul Austin, *A Modern Valve Horn Player's Guide to the Natural Horn* (Cincinnati, Ohio: S.N., 1993), 64.

to quality natural horn recordings of these pieces can offer incite into which articulation and dynamic markings should be retained.<sup>25</sup>

The techniques discussed here help provide an understanding of the unique sound capable of the natural horn. It may be seen that the natural horn contains many faults that have been addressed with the modern addition of rotors, but in many ways, it is these quirks that kept the natural horn in use well after the addition of rotors in the 19<sup>th</sup> century. There is no better description of this opinion than can be found in the words of Dauprat himself.

Be that as it may, the horn, with all its imperfections, is nonetheless the most beautiful of wind instruments in its timbre and the quality of its sounds, and the emotion which it awakens has a charm that, it is admitted, non can resist.<sup>26</sup>

---

<sup>25</sup> Austin, 69.

<sup>26</sup> Dauprat, I, 13, §20.

## **Chapter 2: SOME PERFORMANCE PRACTICE CONSIDERATIONS**

This section will include a discussion of classical and early romantic performance practice concepts that pertain to the musical examples to follow in the last section of this document. The different stylistic elements that could be discussed in relation to the work of Mozart and Beethoven are nearly endless, therefore the following pages will focus on concepts that will best serve the goal of this project: to offer modern horn players a historically informed musical interpretation for the music of these two compositional staples of the horn repertoire.

### *Accentuation*

The idea of proper accentuation has seen countless pages of treatises and guides from the 18<sup>th</sup> century through the modern era. In his book, “Classical and Romantic Performance Practice, 1750-1900,” Clive Brown uses many of these writings to present theoretical and practical possibilities for the proper accentuation of music from this era. Metrical accentuation, or accentuation based on the specific meter of the music, deals with general guidelines for the performer. However, before diving into specific details and examples, it is worth noting the cautionary words of Johann Friedrich Reichardt concerning a section of Quantz’s famous treatise:

Also, it would be extremely faulty if the accentuation of the notes—about which Herr Quantz says so much—were always to be marked with a particular pressure of the bow. This [accentuation] is nothing more than the

slightest weight, with which anyone with a correct feeling for the beat plays, which, of his own accord, without thinking about it, he will give to the stronger beats, just as children on their coloured fiddles already give it to the notes on which, if left to themselves, they will stamp with their foot.<sup>27</sup>

This suggestion is one that should be followed with a vast majority of the stylistic techniques presented in this section. There are far too many unique musical situations for a performer to take these ideas as steadfast and inflexible rules. Therefore, the performer must always take into account their own musical taste and instruction of their teachers and colleagues.

Continuing on the discussion of metrical accentuation, Leopold Mozart offers a suggestion for the treatment of repeated notes, saying that the performer should add weight to the first note in the group, and reduce the sound on the remaining notes.<sup>28</sup>



**Figure 8 Metrical accentuation, Mozart *Treasure*, XII, §9**

This technique, while very effective in certain situations, should be adjusted in solo passagework. After this example, Mozart reminds the reader that in all cases “this stress must be applied with great moderation.”<sup>29</sup> The 18<sup>th</sup> century theorist, Heinrich Christoph

---

<sup>27</sup> Johann Friedric Reichardt, *Ueber Die Pflichten Der Ripien-Violinisten*, (Berlin, 1776), quoted and translated in Clive Brown, *Classical and Romantic Performing Practice, 1750-1900* (London: Oxford University Press, 2004), 15.

<sup>28</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knoch (Oxford, 1951), 219.

<sup>29</sup> *Ibid.*, XII, §10.

Koch suggests that in this case the metrical accent “must be so finely modulated that it is barely perceptible, otherwise a tasteless and limping style of performance results.”<sup>30</sup>

After discussing the possibilities of metrical accents, Koch also touches on accents stemming from the expressive musical goals of the performer. These accents, labeled oratorical accentuation by Koch, can be seen as mirroring the natural accents that occur in speech. The following passage is listed as quoted by Clive Brown.

Just as in speech, particularly if the speaker speaks with feeling, certain syllables of the words are marked by a special emphasis, by which the content of the speech is mainly made clear to the listener, so in the performance of a melody which has a definite feeling it is necessary to execute certain notes with a conspicuous manner of performance if the feeling which it contains is to be clearly expressed.<sup>31</sup>

This approach lends a more natural style to a performance, and these types of accents should carry more weight and presence than the basic metrical accents described earlier.

Türk offers further examples of phrasing accentuation options in his discussion of accentuation within a melody. He offers the following explanation concerning the figure 2.2 located below: “The greater the number of crosses, the greater the emphasis; the o indicates that the upbeat quaver is unstressed in relation to the following note.”<sup>32</sup>

---

<sup>30</sup> Heinrich Christoph Koch, *Musikalisches Lexikon*, (Frankfurt-am-Main, 1802), quoted and translated in Clive Brown, *Classical and Romantic Performing Practice, 1750-1900* (London: Oxford University Press, 2004), 17.

<sup>31</sup> *Ibid.*, 19.

<sup>32</sup> Daniel Gottlob Türk, and Raymond H. Haggh, *School of Clavier Playing, Or, Instructions In Playing the Clavier for Teachers & Students*, (Lincoln: University of Nebraska Press, 1982), VI, §14.



**Figure 9 Phrasing accentuation, Türk, *School of Clavier Playing*, XI, §14**

Türk makes it clear that the first note of each phrase should receive the most accent, and the upbeat eighth-note should be completely unstressed. It is worth noting that he indicates a slightly stronger accentuation of the F natural at the end of the excerpt, perhaps to highlight the harmonic shift back to C major in contrast to the F# in the previous line.

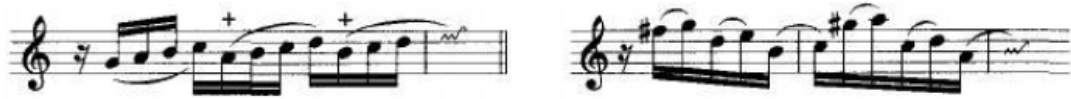
In many of the writings from the classical and early romantic era, a discussion of how to treat slurs is a common occurrence. It was a popular opinion that the first note of a group of slurred notes should have extra weight. Leopold Mozart suggests, “The first of such united notes must be some what more strongly stressed, but the remainder slurred on to it quite smoothly and more and more quietly.”<sup>33</sup> This technique was fairly well agreed upon by authors of the eighteenth-century and early nineteenth-century, but a debate still occurred as to the legitimacy of this approach when applied to longer groups of slurred notes. In Leopold’s treatise, the musical examples he suggests the student use to practice this technique, rarely extend beyond six notes to one slur. This leads to the conclusion that adding extra weight to the beginning of a group of slurred notes should be used most

---

<sup>33</sup> Mozart, VII, §20.



often with groupings of six or less notes. Türk extends this belief to slurs beginning on a weak beat shown in example 4, but as Brown points out, none of his examples feature slurs longer than three or four notes.<sup>34</sup>



**Figure 10 Emphasis on slurred groups, Türk, *School of Clavier Playing*, VI, §38**

With slurs containing varied rhythm, such as a sixteenth-note slurred to a dotted eighth-note, Türk offers an opinion similar to that of Leopold's. He suggests that the shorter first note have a slight accent, but the emphasis should be very subtle.<sup>35</sup>

Along with the accentuation of slurred passages, a discussion of emphasis based on pitch is necessary as well. Dissonance and chromatic notes require accentuation on the part of the performer, due in part to the widely accepted view in the eighteenth century that all dissonances needed a certain amount of emphasis.<sup>36</sup> Quantz was one of many theorists to note the importance of accentuating dissonance, explaining further that the more severe the dissonance, the stronger the emphasis should be.<sup>37</sup> Quantz also mentions the treatment of dissonance in relation to good execution and phrasing. He instructs the performer not only to insure preparation of all dissonances, but also make to sure their resolutions are properly emphasized as well.<sup>38</sup> Leopold Mozart also commented on this approach, explaining that the performer should emphasis dissonances as well as notes in

---

<sup>34</sup> Brown, 32.

<sup>35</sup> Türk, *School of Clavier Playing*, VI, §48.

<sup>36</sup> Brown, 36.

<sup>37</sup> Quantz, XVII, 2, §14 and XVII, 6, §14.

<sup>38</sup> Ibid., XI, §6.

the melody that occur over a chromatic harmony.<sup>39</sup> While Türk agreed with this concept, he included the caveat that, “this rule cannot and should not always be strictly followed, because otherwise, too much variety is likely to result.”<sup>40</sup> Once again the idea is presented that the performer is presumed to have enough taste and musical intelligence to decide when to utilize a stylistic device, and when to leave it out.

The classification of pitch accentuation encompasses certain intervallic relationships as well, a point which Brown explains in the following excerpt:

Just as a dissonance was to be emphasized because, by its very nature, it gave prominence to the beat on which it occurred, so a particularly high or low note, especially if it were separated by a considerable interval from the preceding note, was likely to require a more forceful delivery.<sup>41</sup>

This opinion was discussed in detail by several different authors of the time period. Türk makes special note of it, including the instruction that emphasis should be placed on “those tones which are distinguished by their length, highness, and lowness.”<sup>42</sup> At this point, a short interjection is required regarding the statement in the previous quote about emphasis based on length. Aside from the written instructions, he includes several suggested accents on longer notes in the musical examples in this chapter of his book.<sup>43</sup> In addition to Türk, Leopold also discusses this concept, explaining that a note longer than the notes around it should be played strongly. The example below shows one example provided by Mozart.

---

<sup>39</sup> Mozart, XII, §8.

<sup>40</sup> Türk, *School of Clavier Playing*, VI, §32.

<sup>41</sup> Brown, 36.

<sup>42</sup> Türk, *School of Clavier Playing*, VI, §15.

<sup>43</sup> Türk, *School of Clavier Playing*, VI, §14-15.



**Figure 11 Accentuation of length, Mozart, *Treatise*, XII, §8**

Returning to a discussion of intervallic accentuation, Leopold Mozart also includes specific instructions regarding notes that are approached by leap. In the case of lively pieces of music, he suggests extra emphasis be placed on the highest notes in a line, but if the same musical device is used in a slower piece, Mozart suggests the upstroke should be played full length and with a sustained, singing style.<sup>44</sup>



**Figure 12 Accentuation of leaps, Mozart, *Treatise*, XII, §13**

Additionally, one may notice the staccato markings in the above example. This detachment further helped to accentuate the following leap, and in many cases was included in the music by the composer, as will be seen in the Beethoven sonata to be discussed later.

The next area of accentuation to be discussed deals with syncopation, a stylistic device that seems closely related to the previous category, however brief, of emphasis based on length. Leopold again weighs in on this issue, using violin bow technique to reinforce his point.

*You must not forget to attack the middle note rather more strongly with the up stroke; and to slur the third note smoothly on to it with a gradual fading away of the tone.*<sup>45</sup>

---

<sup>44</sup> Mozart, XII, §13.

<sup>45</sup> Ibid., IV, §23.

The example below shows the sort of passage Mozart uses as an example, and he even marks the down beats to be played shorter to add further accentuation to the syncopation.



**Figure 13 Mozart, *Treatise*, IV, §23**

Although the stylistic techniques presented thus far seem at times overly specific, it is important to remember they were intended as guidelines for the performer, not steadfast rules. When it comes to application, the performers themselves are responsible for deciding when these techniques should be applied, and when they should not. Even though the following section will use the statements presented here as the basis for the argument, there will still be room for modification based on musical taste, regardless of one's preference of a modern or historical approach.

Just as the previous sections dealt with instructions for specific musical gestures and styles, the next topic will deal with the larger and more general concept of phrasing. A common opinion shared between many eighteenth and early nineteenth century authors, was that music and rhetoric shared many of the same traits of division and organization. Türk draws this comparison in numerous cases throughout his keyboard treatise:

I have often said that a complete composition could be suitably compared to a speech, for as the latter itself may be divided into smaller and larger parts or members, so is this also true of music. A main section of a larger

composition is approximately the same as that which is understood as a complete part in a speech.<sup>46</sup>

Türk goes on to make specific comparisons, using musical examples to create correlations to a period, colon, comma, and caesura (in this case compared to a short lift in speech).



**Figure 14 Relating speech to music using (a) period, (b) colon, (c) comma, (d) caesura, Türk, VI, §23**

The idea of phrasing based on speech provides many helpful ways of looking at the challenge of how to phrase the music. Upon closer inspection of the examples in figure 5, it is clear that there is a certain harmonic element involved with the phrasing examples provided by Türk. In examples labeled (a) which show the use of a period in music, both fragments end with what can be supposed as a V-I cadence. A similar correlation can be made in the examples labeled (b), only here they conclude with a half-cadence. Therefore, part of the strength of applying language devices to phrasing lies in the supporting harmonic structure beneath whatever phrasing device is in use. It is simple enough to

---

<sup>46</sup> Türk, *School of Clavier Playing*, VI, §23.

apply the above examples to actual music, but the job of the performer becomes more difficult when faced with less obvious phrasing situations. Türk provides suggestions for how to deal with such situations, including phrases that begin with an upbeat of some sort.

One of the best ways of learning how to find phrase divisions is by making oneself aware of whether a composition begins with a full measure or with two, three, or more eighth notes, or other note values (within an upbeat), because for the most part the phrase divisions fall on the same beat throughout.<sup>47</sup>

What Türk provides here is a general rule when facing music with an upbeat to begin a phrase. A performer can often find difficulty deciding when a certain note belongs to the previous phrase, or if it serves as the beginning of the next. Below are two examples Türk provides to clarify this point. The two slanted lines are used to indicate the end of the phrase.



**Figure 15 Türk, VI, §25**

Example (1) shows a phrase beginning on beat one, requiring no change in phrasing from what would normally be expected. Example (2), however begins with an upbeat eighth note, suggesting that last eighth note of the second full bar be performed as the beginning of a new phrase. To conclude his discussion of phrasing, Türk suggests if further guidance is needed on how to feel phrase members, he recommends “diligent practice of

---

<sup>47</sup> Türk, *School of Clavier Playing*, VI, §25.

various dance compositions,” as well as performance of short songs for the clavichord by good composers.<sup>48</sup>

### *The execution of ornaments*

While a complete discussion of the art of ornamentation is not addressable in its entirety here, the mention of how to approach the performance of written ornaments is still a crucial endeavor. Because the field of ornament notation is so vast, and in many cases difficult to understand, this section will limit the discussion to the specific ornaments found in the pieces to be analyzed later, starting with the appoggiatura. Quantz gives a simplistic instruction for one basic type of appoggiatura stating that “the appoggiatura is held for half the value of the following principal note.”<sup>49</sup> This instruction is followed by written out example in the figure shown below.



**Figure 16 Appoggiaturas as written, Quantz VIII, §7**



**Figure 17 Appoggiaturas as instructed to be performed, Quantz VIII, §7**

This is a clear representation of the instruction from Quantz. Because the appoggiatura is attached to a half-note, the length of the appoggiatura become a quarter-note, which equals half the length of a half-note. Türk provides several examples that cover many different rhythmic situations shown below.

---

<sup>48</sup> Türk, *School of Clavier Playing*, VI, §25.

<sup>49</sup> Quantz, VIII, §7.



**Figure 18 Examples of appoggiaturas Türk, 3, §16**

Each of these examples highlight another possible notation of an appoggiatura, and the measure directly below each example shows the realization of the notation. One thing to notice is that the appoggiatura can be written above or below the note that follows it. Neither choice effects the execution. There is one situation that does change the placement of the appoggiatura, and that occurs when faced with what Quantz calls the passing appoggiatura.<sup>50</sup> This occurs when there are several notes of the same value descending in leaps with appoggiaturas written between each one. In this situation, the appoggiatura can take place before the beat it is attached to, instead of on the beat. An example of this can be seen below, as illustrated by Quantz.



**Figure 19 Passing appoggiatura as notated, Quantz, VIII, §6**

---

<sup>50</sup> Quantz, VIII, §6





**Figure 20** Passing appoggiatura as played, Quantz, VIII, §6

Instances when the appoggiatura should be placed before the beat, or its value removed from the proceeding note rather than the note that follows, are shown in great detail by Türk. He gives many examples of musical situations that require just such an effect, some of which are listed below.



**Figure 21** Appoggiaturas before the beat, Türk, *School of Clavier Playing*, 3, §21

In this example, Türk makes the point that the appoggiatura should be placed before the beat because the note the appoggiatura is attached to is followed directly by other of the same value.<sup>51</sup>



**Figure 22** Appoggiatura placement before dotted notes Türk, *School of Clavier Playing*, 3, §21

<sup>51</sup> Türk, *School of Clavier Playing*, 3, §21.

This example points out the appoggiatura should come before the beat when it occurs before a dotted note in faster tempos. This specific case will be of value in the discussion of the Mozart concerto later on.

These words of Türk and Quantz instruct the performer on the rhythmic realization of the appoggiatura, but of equal importance is how to treat each note in regards to accentuation. Türk suggests, “Every variable appoggiatura must be played with more emphasis than the following tone (indicated by the means of a main note).”<sup>52</sup> To demonstrate this point further, he includes the figure below.



**Figure 23 Emphasis of appoggiatura, Türk, *School of Clavier Playing*, 3, §9**

Clearly shown in this example is the appoggiatura, regardless of notated length, receiving proportionately more weight than the following pitch. One can justify this approach further by considering the previous discussion concerning the accentuation of chromatic and dissonant notes, as is often the case with the appoggiatura.

The art of properly executing a trill requires the performer to address not only the trill itself, but how to start and finish the ornament in a stylistically appropriate way. For an overview of the trill as a whole, the words of Quantz serve the performer well once again.

Each shake begins with the appoggiatura that precedes its note, and as explained in the previous chapter, the appoggiatura may be taken from

---

<sup>52</sup> Türk, *School of Clavier Playing*, III, §9

above or below. The ending of the shake consists of two little notes which follow the notes of the shake, and are added to it at the same speed. They are called the termination.<sup>53</sup>

Firstly, the speed of the trill, or shake as Quantz labels it, will be discussed. Because of the wide variety of factors that go into the determination of the speed of a trill, Quantz admits to the difficulty of instructing exactly how fast a trill should be.<sup>54</sup> Edward Reilly, the translator of Quantz's treatise, includes some very helpful notes in this section. He offers comparisons between the execution of trills by various voice types and instruments, but ultimately he suggests the performer use their own taste and experience to judge the speed of any particular trill. Türk offers insight into the challenges of choosing the rate of a trill as well. He begins by offering the caveat that there are too many variables that must be considered to correctly judge the rate of a trill.<sup>55</sup> However, he does provide a very basic guide for choosing the pace of a trill based on the speed of the piece. Example (a) below shows a possible speed for a trill in an *allegro* tempo both in common time and in *allabreve*, whereas example (b) would suggest a slower tempo.<sup>56</sup>



**Figure 24 Trill speed Türk, 246**

This is a good illustration, but it should be remembered that Türk wrote his text for keyboardists and his suggestions might require some adjustment for a horn player.

<sup>53</sup> Quantz, IV, §7.

<sup>54</sup> Ibid., VIII, §6.

<sup>55</sup> Türk, *School of Clavier Playing*, IV, §29.

<sup>56</sup> Ibid., IV, §29

Secondly, the termination of the trill, also known as a *Nachschlag*, requires some discussion. There are many stylistic possibilities available to the performer, some of which Türk presents in the figure below.



**Figure 25 Examples of trill terminations, Türk, IV, §37**

From these examples it is clear there are many ways to execute a trill, and based on the music in which they are found, each of these could have its place. The main determining factor as to which type of termination should be used has to do with tempo. If a trill occurs in a slower tempo, the performer may also choose to play a faster trill with a termination that is slower than the hypothetical division of the trill.<sup>57</sup>

Lastly, there are cases when a trill should be performed without an appoggiatura or a termination. These trills are ones that happen in such a short amount of time, there simply is not space to execute the appoggiatura and termination. Türk suggests that a trill should be played in this manner when “the duration of a note does not allow a termination, or when several notes of short duration follow one another in rapid motion.”<sup>58</sup> As is the case with all trills and ornaments mentioned here, the performer must ultimately decide what the best form of execution is for each specific musical circumstance.

<sup>57</sup> Türk, *School of Clavier Playing*, IV, §37.

<sup>58</sup> *Ibid.*, IV, §35.

## *Cadenzas*

The topic of the cadenza is just as well documented, if not more so, than the previously mentioned literature concerning accentuation. To best fit the purposes of this document however, the time given to a discussion of the cadenza will be brief. In Quantz's writings about cadenzas, he makes it clear that at this time of his writing there were no prescribed rules for the performance of a cadenza. Was it intended only for the best performers, or did the composers expect every soloist to take the opportunity to display their abilities? While deliberating the purpose of the cadenza, Quantz writes, "The object of the cadenza is simply to surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart."<sup>59</sup> With this approach, it is helpful to keep the goals for a cadenza to be "short and fresh, and surprise the listeners. They must sound as if they have been improvised spontaneously at the moment of playing."<sup>60</sup> To achieve this, he suggests keeping the cadenza material fairly simple, and if nothing else, offer again to the listener a phrase or two from the material of the movement in which the cadenza is taking place. For examples of the approximate length Quantz is prescribing, see figure 2.19 below.

---

<sup>59</sup> Quantz, XV, §5.

<sup>60</sup> Ibid., XV, §5



**Figure 26 Sample cadenzas, Quantz, XV, §11**

Quantz suggests these two cadenzas would be suitable for a lively piece, but an adagio would require something less busy with a slower rhythmic division.<sup>61</sup>

For most modern performers, the idea of improvising a cadenza on the spot is well outside their on-stage comfort zone. It is therefore recommended to use the advice presented here and construct a cadenza in a manner fitting the directions from Quantz and the style of the piece being performed.

### *Phrasing*

Up until this point, the discussion has focused on specific musical examples, but the proceeding section will begin to examine more general ways of looking at musical phrasing. As helpful as clear musical examples can be to understanding phrasing and emphasis, each of the authors mentioned in previous sections made it clear that the performer was ultimately responsible for the decisions regarding phrasing of a given work. Therefore, it is imperative to foster an understanding of phrasing that can be applied to any number of possible musical situations. Similar to Türk's argument concerning the

---

<sup>61</sup> Quantz, XV, §12.

correlation between music, and the written and spoken work, Quantz also draws comparisons between speech and musical phrasing, or what he calls ‘good execution.’ He discusses the role of an orator, and how many of the aspirations of a well-delivered speech are shared in music, such as having an “audible, clear, and true voice, [avoiding] monotony in the discourse, and that he raise his voice in words requiring emphasis, and subdue it in others.”<sup>62</sup> Quantz also makes the point that it is the responsibility of the performer to present their musical ideas in a clear manner that will allow for unobstructed comprehension by the listener, no matter their level of musical understanding or training. In a succinct manner, he states “music is nothing but an artificial language through which we seek to acquaint the listener with our musical ideas.”<sup>63</sup> A focus on the perception of the listener lies at the base of much of Quantz’s writing that follows, including instruction on how one must always keep in mind that even the best execution must continually be varied, insuring the music never becomes dull and unmoving to the listener.

No listener will be particularly moved by someone who always produces the notes with the same force or weakness and, so to speak, plays always in the same colour, or by someone who does not know how to raise or moderate the tone at the proper time.<sup>64</sup>

This musical sensitivity is crucial to presenting an engaging and memorable performance, no matter what the chosen repertoire might be.

---

<sup>62</sup> Quantz, XI, §3.

<sup>63</sup> Ibid., XI, §7.

<sup>64</sup> Ibid., XI, §14.

With opinions complementary to those of Quantz, Türk describes with passionate verbiage just how important variations of loud and soft are to a successful musical interpretation.

The player must himself feel and learn to judge what degree of loudness and softness of tone is required by the character of the music to be expressed in any given case.<sup>65</sup>

Türk goes on to suggest caution on the part of the performer concerning the markings at the beginning of a piece of *sempre forte* or *sempre piano*, reinforcing the idea that these markings “should not be taken too literally, for the composer is only saying that the execution should be generally loud or soft.”<sup>66</sup> There is no shortage of written suggestions for how a performer should execute their music. In each of the chapters regarding playing pieces in *allegro* and *adagio* respectively, Quantz offers several written suggestions for how to deal with specific musical scenarios ranging from how to play long notes that occur within technical passages, to where extra length should be added to a triplet figure in duple time signatures.<sup>67</sup> One instruction that may seem somewhat esoteric deals with the breath, saying that the performer “must take breath always at the proper time, and learn how to use it economically, so that you do not disjoin a connected air by untimely breathing.”<sup>68</sup>

Statements like these could easily confuse the inquiring performer, and it is precisely these and other similar passages written by Quantz, Leopold, Türk and others

---

<sup>65</sup> Türk, *School of Clavier Playing*, VI, §29.

<sup>66</sup> *Ibid.*, VI, §30.

<sup>67</sup> Quantz, XII, §14-24.

<sup>68</sup> *Ibid.*, XII, §13.



that indicate just how challenging it is to describe the specifics of good musical taste. In his article in *Early Music*, Anthony Pay discusses this challenge head on.

Writing about how to play music is not particularly easy. The author of an instrumental treatise has to spend a lot of time saying things that seem the opposite of what he or she said before in a different context, because there is a delicate balance in excellent, stylish playing that cannot be captured prescriptively. Leopold Mozart and others were trying to do an impossible job, a job that remains impossible today.<sup>69</sup>

This quote summarizes many of the issues facing a discussion of the sort presented here. There are many helpful instructions and examples to be found in the treatises mentioned heretofore, but ultimately the task of executing these techniques falls to the performer. As mentioned earlier, the authors of these comprehensive guides would likely be first to point out that their work is merely a guide to help the development of aspiring musicians. Therefore, in this spirit, the next section of this document will use the techniques previously discussed to form the basis for creating a possible approach for modern performers of two staples of the classical and early romantic horn repertoire.

---

<sup>69</sup> Anthony Pay, “*Phrasing in Contention*,” *Early Music*, 24, 2, (May, 1996), 293.

## **Chapter 3: APPLYING TECHNIQUES IN THE CLASSICAL AND EARLY ROMANTIC REPERTOIRE**

Using the information provided in the prevailing sections, this chapter will highlight musical examples depicting specific stylistic techniques in two notable works of the horn repertoire: Wolfgang Amadeus Mozart's Concerto in Eb for Horn and Orchestra, K. 447, and Ludwig van Beethoven's Sonata for Horn and Piano, Op. 17. The examples drawn from these works will create a guide for modern horn players to apply the techniques discussed here to their performance of these two pieces, and others from the classical and early romantic eras.

The musical suggestions to follow are derived from the characteristic changes in tone and color that occur when performing on a natural horn. These natural changes in color and tone will be translated into accentuation and phrasing suggestions for the modern horn player, thus recreating the accentuation that occurs without design on the natural horn. The opening exposition of Mozart's Concerto in Eb for Horn and Orchestra, K. 447 offers several instances that require extra emphasis in order to match more closely the characteristic sound of the natural horn. Shortly after the solo entrance, the horn plays a written B in m. 30. This is a fully stopped note, therefore phrasing in such a way as to emphasize this downbeat would mirror how it would sound on the natural horn. Another example of this occurs a few bars later in m. 32, where the horn plays a D# on the downbeat. This dissonant note (a concert F# over an Eb major chord) would be a fully stopped note, thus needing extra emphasis. Additionally, this is the first note of a slurred

pair, another instance that needs extra emphasis as noted by Leopold Mozart,<sup>70</sup> among others.



### Example 3.1 Mozart Concerto, mm. 27-39, stopped notes in first phrase

Something else to consider in m. 32 deals with the two pitches that are written underneath the slur. If a natural horn player were to play these notes as a slur, the resulting effect would sound like a glissando. Therefore, one should consider adding a light articulation to the E on beat two, just as the natural horn player would. Similar issues arise in the slurs from C to B in mm. 41, 43, and 47 shown below, and should also be approached with a light articulation for clarity.<sup>71</sup>



### Example 3.2 Mozart Concerto, mm. 40-64, exposition excerpt

<sup>70</sup> L. Mozart, VII, §20.

<sup>71</sup> If the modern hornist prefers, another technique that can achieve the same level of clarity, is to make the rotor change very quickly, almost in a violent manner, creating a perceived articulation without the use of the tongue.

The slurred pairs in mm. 59-60 should be analyzed from the viewpoint of the natural horn performer as well. To play an A# in tune, the performer had to open their hand beyond the normal playing position,<sup>72</sup> resulting in a slight accentuation which should be replicated by the modern performer. Additionally the B on beat three in m. 59, and the C# on beat one of m. 60 are fully stopped notes, and extra emphasis should be placed there as well. Although, the hierarchy of metric accentuation dictates that the downbeat of m. 59 still have the most emphasis.<sup>73</sup> Another section dealing with the A#/Bb and natural horn technique occurs in m. 87. Here, the Bb lands on the downbeat serving as the arrival point of a four-bar phrase, requiring some accentuation. Because the natural horn player would have to open their hand beyond the normal level, the note would be emphasized naturally. Therefore, the modern horn player would do well to apply some accentuation to this note to compensate.



### **Example 3.3 Mozart Concerto, mm. 86-87, Bb accentuation**

An equal number of examples dealing with similar musical considerations can be found in the first movement of Beethoven's Sonata for Horn and Piano, Op. 17. In mm. 14 and 16 Beethoven lands on the downbeat with a chromatic passing tone of a C# in the former, and a D# in the latter. Both of these notes would be fully stopped, requiring added emphasis when performing on a modern horn.

---

<sup>72</sup> Austin, 35.

<sup>73</sup> Türk, *School of Clavier Playing*, XI, §14.



### Example 3.4 Beethoven Sonata, mm. 11-18, C# and D# accentuation

Additionally, both of these chromatic resolutions are housed underneath a slur, requiring the addition of a light articulation. Similar to the approach shown in example 3.2, this technique will recreate the musical result created by the natural horn player. Another place to consider right hand technique comes during mm. 34-36. The dynamic is marked *piano*, making the changes in color on the natural horn less dramatic, but still present. Starting on beat 4 of m. 34, the every pitch except for the D is fully stopped. The modern player should therefore phrase to the D on the downbeat of m. 35, and come away into the resolution in m. 36, thus mirroring the shaded color that would occur with a fully stopped B in *pianissimo* on the natural horn.



### Example 3.5 Beethoven Sonata, mm. 33-38, hand technique in PP

There are several places where added articulations must be considered, when analyzed from the perspective of right hand techniques similar to those mentioned in the Mozart. In mm. 141 and 171, there are slurs covering a half-step that required a light articulation to match the natural horn character. The B in m. 141 fits this requirement, as well as the

F# in m. 171. The modern hornist can view this articulation as a very subtle “du” sound, making the added articulation minimally audible to most audiences.



**Example 3.6 Beethoven Sonata, m. 141, articulation of slurred notes I**



**Example 3.7 Beethoven Sonata, mm. 171-172, articulation of slurred notes II**

When articulation is not required for separation of slurred notes, it is important to take full advantage of a slur that can be completely smooth, such as m. 133 shown below.



**Example 3.8 Beethoven Sonata, mm. 133-134, natural slur**

This is one of many examples where a natural slur, or a slur that exists between two different partials on the harmonic series, occurs in both of these pieces. A truly beautiful sound can be created with a smooth, well-executed slur on the horn, and whenever possible it is advisable to display this impressive technique with a fluid, unarticulated slur.

### *Emphases on slurred groups*

The first movement of Beethoven's sonata for horn offers several places where the performer can demonstrate their stylistic sensitivity through proper accentuation of slurred groupings, a technique described in detail by Leopold Mozart.<sup>74</sup> Two examples of this opportunity can be found in mm. 64-65, and mm. 68-69. Each of these measures feature a pair of slurred quarter-notes on the first two beats of the measure, offering further credence to the argument of needing accentuation by the performer, according to the suggestions of accentuation from Türk.<sup>75</sup> Not only are the first quarter-notes in each measure the beginning of a slur which in itself would need emphasis, but they also fall on the first beat of the measure, requiring additional emphasis.



#### **Example 3.9 Beethoven Sonata, mm. 58-69, pairs of slurred quarter-notes**

Another figure that requires emphasis comes at m. 23. This measure features three slurred pairs of eighth-notes, and if interpreted on a basic level, each pair would receive accentuation. However, because the C# occurs on beat one, this pair of notes deserves more emphasis than the pairs that follow. Further examples of accentuation based on chromatic and dissonant notes can be found later in this chapter.

---

<sup>74</sup> L. Mozart, XI, §20.

<sup>75</sup> Türk, *School of Clavier Playing*, XI, §14.



**Example 3.10 Beethoven Sonata, m. 23, scalular slurred pairs**

A rare occurrence in both pieces mentioned here is a group of slurred eighth-notes numbering more than two. Just such an example occurs in mm. 121-123. A slight emphasis should be placed on the C in m. 121, so long as the downbeat of m. 122 has a proportionately increased accentuation. In m. 122 the first note of each grouping of four can have a slight emphasis as well, keeping in mind the change to *piano* in m. 123.



**Example 3.11 Beethoven Sonata, mm. 121-124, slurred groups of four notes**

Mozart offers similar musical situations, but instead of pairs of slurred quarter-notes, as most of the examples from the Beethoven happen to be, there are several examples of slurred eighth-notes in pairs. In mm. 133 and 135, each downbeat includes a pair of slurred eighth-notes. Unique to this situation is the fact that the second pitch is a B, a note that is fully stopped on the natural horn. In each case the natural hornist could focus his emphasis on the C, and allow the stopped B to reduce in volume, preventing it from sticking out of the texture. The modern horn player can approach this in the same way, emphasizing the C, and coming away on the B to mirror this approach.



**Example 3.12 Mozart Concerto, mm. 132-135, slurred eighth-note pairs**



Another interesting section that must be addressed comes from mm. 55-57. The following series of slurred pairs of eighth-notes poses an interesting stylistic challenge.



**Example 3.13 Mozart Concerto, mm. 55-57, sequential slurred pairs**

If the first note of each pair were to receive equal emphasis, the line could sound choppy and unmusical. Therefore, one should give the most accentuation to the downbeat of m. 57 as the arrival, and using the instruction of Türk, apply proportional weight to the first and third beats of m. 56 with the most emphasis coming on the first beat.<sup>76</sup>

*Chromatic Notes and Dissonances*

In a few of the previous musical examples up to this point, chromatic or dissonant notes have been present in addition to the stylistic concept they were highlighting. One such example is the D# that occurs in m. 121, shown in example 3.11. This is the first note of a slurred pair, therefore should be accentuated appropriately, but it is also a chromatic note, which adds extra credence to the need for emphasis. But there are several examples that highlight the need for sensitivity concerning chromatic and dissonant notes, and it is at this point that such an investigation will commence, starting with the Beethoven.

In m. 16, a D# falls on the downbeat of the measure, as can be seen in figure 19. This alone suggests the need for accentuation, but the fact that this is a fully stopped note further supports this phrasing necessity.

---

<sup>76</sup> Türk, *School of Clavier Playing*, XI, §14.



**Example 3.14 Beethoven Sonata, mm. 15-16, D# in slurred pair**

Upon inspection of example 3.15, the F# that occurs in m. 38 might seem an odd place for accentuation, but because it is a dissonant note and would be a fully stopped note on the natural horn, a bit of accentuation would be appropriate.



**Example 3.15 Beethoven Sonata, m. 38, accentuation of F#**

A similar scenario occurs in mm. 58 and 62, but with an augmentation of the rhythm in figure 20. The F#, this time an octave lower, needs a slight emphasis due to the dissonance it creates over the G major triad in the piano.



**Example 3.16 Beethoven Sonata, mm. 58-63, accentuation of low F#**

The performer would do well to remember that even though accentuation is needed, it should still be within Beethoven's instruction of a *diminuendo* back to *pianissimo*.

In the Mozart, similar places of emphasis occur such as mm. 88-90. The C# on the downbeat in m. 88 that should be prepared by the Eb, another fully stopped note, coming one eighth-note before in the previous measure. This preparation of the dissonance is

discussed by Quantz<sup>77</sup> and mentioned in this paper on page 29. To properly prepare the dissonant C#, the player can slightly emphasize the Eb right before it, an effect that would happen without effort on a natural horn, due to the Eb being a fully stopped note.



**Example 3.17 Mozart Concerto, mm. 87-90, accentuation of Eb and C#**

Concerning the Eb's in mm. 89 and 90, each of these notes should be emphasized as well. While this harmony is not as dissonant as some others discussed, the written Eb is a concert Gb, which is the seventh of the Ab dom<sup>7</sup> chord present in the accompaniment, and because of its place in this harmony, creates the air of dissonance.

*Emphasis based on interval*

As described by Brown, emphasis should be given to notes that follow a large intervallic leap, either up or down.<sup>78</sup> In part due to the fact that Beethoven's sonata was written for the famous second hornist, Giovanni Punto, it contains several places where this approach is applicable. Beginning in m. 12, the leap of a sixth serves as the opening of the new phrase. These first notes are housed under a slur, but because of the large leap, the emphasis should be placed on the E, not the first note of the slurred grouping, with proportionately more accentuation reserved for the downbeat of m. 13.

---

<sup>77</sup> Quantz, XI, §6.

<sup>78</sup> Brown, 37.



**Example 3.18 Beethoven Sonata, mm. 12-14, leaps in preparatory material I**

The same pattern appears in mm. 117 and 119, and should be approached in the same manner.



**Example 3.19 Beethoven Sonata, mm. 117-120, leaps in preparatory material II**

In both cases, the performer would do well to remember the downbeats that follow these upbeat figures should always have more accentuation.

A similar scenario can be applied to the notes in m. 14, especially considering the addition of a change in color that would occur on the half stopped F. In some cases, Beethoven adds markings to support this stylistic practice, such as in m. 43. The two largest leaps of the movement occur here, a descending major 12<sup>th</sup> down followed immediately by an ascending major 14<sup>th</sup>, and Beethoven writes out this accentuation by adding a *sforzando* on the second beat.



**Example 3.20 Beethoven Sonata, m. 43, large leaps**

The arrival on the second beat is further accentuated due to, as mentioned in the previous example, the change in color with the half stopped F, helping insure the low G is not

emphasized more than the F that follows. Similarly, *sforzandos* at the second beat in mm. 96 and 100 serve to highlight the leaps of an octave in each case.



**Example 3.21 Beethoven Sonata, mm. 96-101, *sforzandos* with octave leaps**

In addition to the *sforzandos*, the *staccato* marks of the downbeats of mm. 96 and 100 help to emphasize the leap. This is discussed by Leopold Mozart,<sup>79</sup> and explained in more detail on page 30 of this document.

For many horn players, the passage from mm. 108-112 can be technically demanding, but if approached with stylistically appropriate accentuation, might be less daunting. When considering that the metrical accentuation of the bar should remain focused primarily on beat one, and secondarily on beat three, the leaps downward to the low G should be emphasized more than the leaps upward. This prevents the musical line from becoming overly heavy, and possibly causing an unintentional slackening of the tempo.



**Example 3.22 Beethoven Sonata, mm. 108-112, sequential octave leaps**

While the Mozart offers far fewer of these types of examples, there are still moments worth mentioning in regards to intervallic accentuation. The octave leap in m. 86 is one

---

<sup>79</sup> L. Mozart, XII, §13.

such example, and similarly to the music in example 3.18, the notes serve as a preparation to the next bar.



**Example 3.23 Mozart Concerto, mm. 85-87, octave leap**

Again, one should remember to keep the accentuation focused on the downbeat in m. 87, and not to let the high G in m. 86 call too much attention away from the goal of the musical line's arrival at the following measure.

*Ornamentation*

While the amount of written ornaments in the Mozart is minimal, and even fewer in the Beethoven, there are still moments that will benefit from instruction. The first ornament that a performer will encounter in Mozart's concerto is at m. 35.



**Example 3.24 Mozart Concerto, mm. 35-36, appoggiatura before the beat**

Due to the rhythms that follow this appoggiatura, and the tempo marking of this piece, the note should be placed before the beat.<sup>80</sup> The grace note visible in superscript was an

---

<sup>80</sup> Türk, III, §21

additional marking found in an edition provided by Franz Giegling, editor of the version used here.<sup>81</sup>

This same ornamentation occurs later in the movement, in m. 127 and should be executed in the same way.

The next ornament to be discussed is quite prevalent in the Mozart, and that is the trill. First occurring in m. 47, the length of the note that must be trilled is only an eighth-note, which presents a set of issues separate from the trills to come later in the movement.



**Example 3.25 Mozart Concerto, mm. 46-47**

Because the note to be trilled is so short, there is no time for a preparatory appoggiatura, or a termination. In this case the performer should start on the note above, this case a D, and slur back and forth between the two notes only one or two times, insuring the continuation to the B without the loss of tempo.<sup>82</sup>

In trills such as in m. 68, a different approach is necessary. Here, the trill takes place over the duration of four beats, allowing for the application of an appoggiatura, as well as an appropriate termination.

---

<sup>81</sup> Wolfgang Amadeus Mozart, *Concerto In E-Flat Major for Horn and Orchestra, No. 3*, ed. Franz Giegling (Kassel: Bärenreiter, 2003).

<sup>82</sup> Quantz, IX, §6.



**Example 3.26 Mozart Concerto for Horn and Orchestra, K. 447, mm. 67-69, cadential trill**

The performer now has the temporal space to add a two-note appoggiatura to the beginning of this trill, taking the shape of a slur from a B to the A, with some emphasis on the upper note that serves as the beginning of the trill.<sup>83</sup> To terminate this trill, there should be a short pause in the vibrations between the A and B, landing on the A for a brief second, before concluding with a quick turn between the G and A. This effect is shown in brackets in the above example, included here based on a different edition of this piece. This technique is also shown in figure 2.18, example (c) on page forty-eight. This approach to cadential trills can and should be applied to all remaining trills of this type. However, as noted by Türk, the exact velocity of the trill and the pace of the termination is up to the discretion of the performer.

The examples shown in this section are intended to provide a basis for understanding similar musical circumstances across the classical and early romantic repertoire for solo horn. The modern horn player is encouraged to take the information provided here and, by using these two works by Mozart and Beethoven as examples, applies the ideas presented here to their own musical projects.

---

<sup>83</sup> L. Mozart, X, §3.



## Conclusion

My hope is that after reading this document, modern horn players will have some new ways to approach the study and performance of the classical repertoire through a deeper knowledge of natural horn technique and performance practices. Several angles were offered regarding how one might approach their performance on modern horn, including the technical considerations of hand horn technique, and the musical interpretive instruction offered by Türk, Quantz, Mozart, and others. By including these different viewpoints, any horn player might be able to find an entry point into historical interpretation that resonates with their search for a stylistic performance. While this paper was not able to detail every aspect of the complex and vast world that is performance practice, hopefully it will spur the reader to seek out further material.

One direction that could be pursued in future projects is a more in depth investigation into the practices of ornamentation, specifically dealing with the application of improvisation for modern horn players. The practice of classical improvisation is one I feel should return to a place of prominence in the modern approach to training classical musicians. In the modern horn player's focus on the search for perfection we have lost the art of improvisation, which historically formed an important aspect of classical musicianship. If the reader shares my interest in diving deeper into these or any of the topics I covered here, I recommend Clive Brown's book, *Classical and Romantic Performing Practice, 1750-1900* as an excellent starting point. I cited Brown's book throughout this document, and he includes in this text an exhaustive list of sources dealing with a wide range of topics.

Lastly, I recommend that current and future horn instructors use the approaches offered here as a way of explaining classical style to students. After completing the research for this project, I have personally gained a deeper understanding of how helpful it can be to approach this repertoire in a stylistic way. Many horn players, but especially younger students, would benefit greatly from an increase in their applicable skills concerning stylistic performance. Hopefully this knowledge will help horn players of all ages and levels find more enjoyment and an even deeper appreciation for the incredible collection of repertoire from this era.

## Bibliography

- Austin, Paul. *A Modern Valve Horn Player's Guide to the Natural Horn*. Cincinnati, Ohio: s.n., 1993.
- Brown, Clive, and Roger Norrington. *Classical and Romantic Performing Practice, 1750-1900*. London: Oxford University Press, 2004.
- Beethoven, Ludwig van. *Sonate für Horn oder Violoncello und Klavier*. Edited by Christiane Wiesenfeldt. Wien: Wiener Urtext Edition, 2013.
- Dauprat, Louis François. *Method for Cor Alto and Cor Basse: Complete English Translation of the First Edition Published by Zetter, Paris, Ca. 1824 : Music Reproduced In Facsimile*. Edited by Viola Roth. Bloomington, Indiana: Birdalone Music, 1994.
- Fitzpatrick, Horace. *The Horn and Horn-Playing and the Austro-Bohemian tradition from 1680 to 1830*. London: Oxford University Press, 1970.
- Fitzpatrick, Horace. "The Valveless Horn in Modern Performances of Eighteenth-century Music". *Proceedings of the Royal Musical Association* 91 (1964). Royal Musical Association: 45–60.
- Humphries, John. *The Early Horn: A Practical Guide*. Cambridge: Cambridge University Press, 2000.
- Koch, Heinrich Christoph. *Versuch einer Anleitung zur Composition* (Rudolstadt Leipzig, 1782-93). Quoted and translated in Clive Brown, *Classical and Romantic Performing Practice, 1750-1900*. London: Oxford University Press, 2004.
- Koch, Heinrich Cristoph. *Musikalisches Lexikon* (Frankfurt-am-Main, 1802). Quoted and translated in Clive Brown, *Classical and Romantic Performing Practice, 1750-1900*. London: Oxford University Press, 2004.
- Morley-Pegge, Reginald. *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique*. London: Ernest Benn, 1973.
- Mozart, Leopold. *A Treatise On the Fundamental Principles of Violin Playing*. 2d ed. Translated by Editha Knocker. London: Oxford University Press, 1951.
- Mozart, Wolfgang Amadeus. *Konzert in Es für Horn und Orchester, KV 447*. Urtext edition based on Neue Mozart-Ausgabe. Edited by Franz Giegling. New York: Bärenreiter, 2003.
- Neumann, Frederick. *Ornamentation and Improvisation in Mozart*. New Jersey: Princeton University Press, 1986.

Reichardt, Johann Friedrich. *Ueber Die Pflichten Der Ripien-Violinisten*. Berlin, 1776.  
Quoted and translated in Clive Brown, *Classical and Romantic Performing Practice, 1750-1900*. London: Oxford University Press, 2004.

Türk, Daniel Gottlob, and Raymond H. Haggh. *School of Clavier Playing, Or, Instructions In Playing the Clavier for Teachers & Students*. Lincoln: University of Nebraska Press, 1982.

*University of Washington*. "Musculoskeletal Atlas: Thenar and Hypothenar Muscles."  
Accessed January 28, 2015. <http://depts.washington.edu/msatlas/122.html>.